Play showing the Struggle of Man Against His Own Passion-Its Treatment of the Same Tople as "Tannnaeuser"-A Synopsis of Each of the Three Acts-Full Text Should Be Read

forthcoming production of "Parsifal" Metropolitan Opera House is entitled regarded as a musical event of the magnitude. Already it has ned much discussion, more or less and not overinstructive. Many thouands of words will yet be written and brinted about the work. It is the purpose editor of the musical department THE SCN to endeavor to open up the work to general consideration. The first thing to be done, therefore, is to tell its story in plain words.

To the ever widening circle of devoted lovers of musical art "Parsifal" is well Most of them have studied the book and the score and not a few of them have crossed the restless sea to visit the t Festspielhaus at Bayreuth and witwas a performance under the immediate supervision of the amiable widow of the master. But Mr. Conried's enterprise has awakened the interest of thousands who ever before given this work a moent's thought. It is to persons of that lass that the writer must first address

To clear away some ground let it be said the beginning that Richard Wagner had faith in the ethical force of the drama, and that he never thought of opera as any hing else than a form of drama. In nearly every one of his works he preached the redeeming power of love. In nearly every work he showed man hopelessly struggling in the meshes of his own sins and redeemed by some power outside himself, usually devotion of woman. In the great Nibelungen trilogy he proclaimed his belief in the ultimate abstraction of law w showing Wotan, a god and the master of gods, vainly seeking to avoid the consequences of his own sin. His redemption came in the self-sacrifice of Brunnhilde, the Flying Dutchman's had come in the death of Senta, as Tannhauser's had ome in the death of Elizabeth.

In "Parsifal" Wagner took up again in new form the thought which he treated "Tannhauser," namely, the battle of man against carnal temptation. In "Tann hauser" we see the errant knight, the lordly minnesinger, wearied of godly life, hidden the seclusion of the grotto of Venue. was one of the mediæval beliefs that the heathen gods had not been utterly destroyed w the advent of Christianity, but were iding in secret places of the earth. To hold converse with one of them was aposasy in its worst form. Venus, the goddess f love, holds Tannhäuser ensnared till he wearies of license and longs for pain, for the outer world and the ways of life. He prays to the Virgin, and instantly the whole grotto with all its nymphs and classic paraphernalia disappears, and Tannhäuser finds himself standing near the Wartburg Castle, where dwells Elizabeth, niece of the Landgrave, the holy Elizabeth, the foil of Venus, and who loves him.

The rest of the drama is taken up with showing how Tannhäuser cannot blot out of his soul the stain of his sin, but must needs passionately betray the fact that he has been with Venus. For this he is banhed from the court and sent to Rome to forgiveness of the Pope, but only after zabeth, whose heart wound is mortal, interceded for him. He goes, and the Pope says he shall be forgiven when the of the dying Elizabeth are efficacious, and i first act ends. at the last moment he sinks dying beside er bier, murmuring: "Holy Elizabeth, pray for me." And the staff blossoms.

In "Parsifal" Wagner treated the battle of man against the flesh from a wholly different point of view. Nevertheless, the theme is the same one. The Holy Grail, the sacred vessel in which was caught the blood of Christ upon the cross, is held in the keeping of a company of Knights in the astle of Monsalvat. To be a member of hat company a man must be personally One Klingsor has tried to enter the guild, but has been rejected because he vas not pure. He has set up a magic castle the valley below Monsalvat. He has coterie of seductive sirens, whose object he temptation of Knights of the Grail. One of these Knights, Amfortas, son of the decrepit chief of the order, Titurel by name. has fallen a prey to the wiles of the sirens A struggle has ensued, and in it Klingson rests from Amfortas the sacred spear and wounds him with it. This is the spea with which the side of the crucified Savious as pierced, and the wound will not heal. We learn that, according to prophecy Amjortas will be redeemed from his suffer ngs by a "guileless fool by pity enlightened. guileless fool appears in the person of sifal, but when he is taken to Monsalvat and shown the agony of Amfortas and the eremonies surrounding that wretched Enight's exercise of his sacred office of grail keeper, he is dumb and motionless. But Klingsor realizes the dangers of the ture, and he seeks to make it impossible for Parsiful to reenter Monsalvat, or to be a guileless fool. He subjects him to the temptation of the magic garden, employing

as the direct instrument of his will Kundry. hose strange personality will be described at the proper time. From her he hears for the first time the story of his mother's life. suffering and death. To round her tale to a perfect close Kundry presses a kiss upon is lips and bids him learn to love. But ustead of that he learns to pity. The ool remains guileless and is enlightened. time he returns to Monsalvat and fulfils he prophecy. Amjortas is redeemed and Parsiful succeeds him as warder of the Holy Grail.

Let us now review the story in some detail as it is told in the dramatic poem of lagner. The music we may reserve for ure consideration. The drama begins the realm of the Castle of the Warders the Grail, which is assumed to stand he northern slope of mountains in Gothic ain. In a forest, "shadowy and solemn, not gloomy," Gurnemanz, a knight in the vigor of his years, and two ng esquires are asleep under a tree, ar the shore of a low lying lake. The orning trumpet call floats downward on the unseen castle of Monsalvat, and rnemanz awakens the slumbering boys gether they offer their morning prayer, I then prepare to arrange the bath ded by the suffering Amfortas.

Knights come from the castle to tell of growing agony of their lord, and beg the bath be hastened. Gurnemanz ters that baths and herbs will avail hing; one alone can save the King. He s questions, and is helped by a dicaused by the discovery that adry is approaching at a great speed. he reeling woman comes upon the scene asping that she brings a balsam for the Amfortas is borne in upon his litter.

THE STORY OF "PARSIPAL." He receives the balsam and thanks Kundry. who shrinks from him, and grovels upon the earth. Amfortas muses upon the prophecy that he is to be saved by a pure fool and intimates that only Death can fill the definition. He is carried forward to the bath, while Kundry remains prostrate upon the earth.

The conversation between the knights remaining with Gurnemans brings out the story of Klingsor, the sacred spear and the wound, which have already been told here. We also gain some inkling of the fact that Kundry is sometimes under the spell of Klingsor, and that then she is the most dangerous of his sirens. Gurnemanz has just told the knights how the Grail itself in graphic symbols foretold the redemption of Amfortas by the pure fool, "through pity enlightened," when there is an outery and Parsifal is led in, charged with having

wounded a swan. In answer to questions of Gurnemanz, Parsifal shows that he was ignorant of the wrong he did, that he does not know his own name, nor that of his father. He tells the name of his mother, "Heart of Sorrows," and how he left her to follow three splendid knights, whom he wished to emulate. Kundry names his father Gamuret, and tells him that his mether is dead. "She bade me greet thee, Fool," she says. Parsifal, enraged, rushes at her, but he is restrained by Gurnemanz. A moment later Kundry, shivering with horror, tells us that "the time is nigh' and she becomes powerless. She sinks down behind some bushes. She has passed under the magic spell of Klingsor, who has

Gurnemanz, hoping that Parsifal is the long expected "pure fool," leads him to Monsalvat. They do not leave the stage, but the scenery passes them in panorama, and Wagner accounts for his device in this interesting bit of dialogue:

Parsiful—I scarcely move, Yet ween that far we've gone.

Here Time and Space are one. The two at length reach the great hall of the Castle of the Grail, where they see the knights arranging themselves at table for the ceremony of the Last Supper. A mforige and the Grail are borne in and Titurel, the aged father of Amfortae, asks from a vaulted recess at the rear whether his son will perform his office and unveil the Grail.

Amfortas asks his father to take the burden from him because his suffering is so sore. and then makes what is described on concert programmes as his "lament." In this he bewails his condition, stricken by the sacred spear, and suffering in his minor human way such agonies as the Saviour had suffered. At the end he be seeches God to heal the wound, that he may

die fitted for Heaven. The choir of boys chants the prophecy of salvation through the pure fool, and Titurel bids Amfortas unveil the Grail. The cup is taken from its shrine and set before Amfortas, who bows in prayer. The boys sing:

"Take and drink of my blood.
The of our love the token: Take of my body and est. Twas once for sinners broken.

The Grail is illumined by light from above, and Amfortas, lifting it, waves it slowly from side to side, while all sink upon their knees. When the radiance dies out, the cups before the knights are seen to be filled with wine and beside each cup is a piece of bread. Thus, we are given to under-stand that the Grail itself supplies the Last Supper. The Knights partake of the solemn feast and Gurnemanz invites Parsifal to do so, but he remains silent and stupid and motionless through it all. He has moved but once, with a single start at Amfortas's cry of agony. When all is over Gurnsmans asks Parsiful if he knows staff which he carries in his hand shall what he has seen, and the young man shakes blossom. He returns in deepair, and his head. Thereupon Gurnemanz, in diswould again seek Venus, but the prayers gust, turns him out of the castle, and the

> The second act shows us the inner keep of ing for the coming of Parsifal. He sees him afar off, and then summons Kundry from the depths. She struggles vainly against the power of the magician, who taunts her with having been the temptress of Amfortas. Klingsor describes the approach of Parsifal, which he watches, telling how the boy fights for entrance to the garden, and at last how he succeeds in winning it. The evil one turns to Kundry, but she, shricking, has disappeared, and Klingsor knows that she is at her wicked work, still the minion of his power.

> The tower sinks, and in its place stands revealed the magic garden. "From every side," according to the stage directions, rush in, first singly, then in greater numbers, beautiful girls in garb hastily thrown about them, as if they had been suddenly wakened by fright." They bewail their misfortunes. Their lovers have fled or been wounded, and there, standing on the wall, is Parsifal, the cause of it all. "Why hast thou slaughtered our lovers?" they cry. And Parsifal, with a fine vein of the genuine Wagnerian Siegfried swelling within himnot so much of a fool now-answers:

Ye winsome women, how could I help it?

To such loveliness did they bar not the way? A moment later Wagner and Parsifal recollect themselves and the latter asks he girls if he is not right in calling them lovely. That makes them laugh, and they begin to talk of their lovers as "playmates," and to invite Parsiful to come and play with them. As Parsijal comes down among them they put on flowerlike garments, and the pure fool innocently asks them if they are really flowers. However, as they say that they will close his mouth with kisses and teach him the meaning of bliss, they cannot be said to be lilies. Parsifal is in the midst of the temptation of Klingsor's garden, the temptation of the carnal passion of man, always held out by Wagner as the worst to which mere man is subjected. Some dull inkling of what it all means eems to pierce the mind of the pure fool,

or at least he realizes that the conduct of the flower maidens is not ladylike, and e tries to repulse them. At this moment he voice of Kundry is heard calling, "Parsi fal." It is the first time the youth has heard the name, yet he remembers that as in dream so he was once called by his mother. Kundry sends the flower girls away and liscloses herself to Parsiful in all her beauty She tells him in detail the story of his mother's death, and he bitterly repreaches himself for not having been by her side.

ion and hids him now learn to love. She presses a kiss upon his lips, where upon he springs up as if in mortal agony, crying, "Amfortas! The wound! I saw it bleed, and new it bleeds in me!" Wagner in the speech of Parsifal undertakes to show us that his here has been enlightened by pity, and through Kundry's kiss has learned the meaning of passion and that with that knowledge has come a full comprehension of the sufferings of Amfortas, wounded through yielding to desire. As Kundry attempts to continue her blandishments. he tells her plainly that he recognizes them as the wicked machinations by which Amfortes was betrayed.

Kundry tells him that confession is absolu-

In final rage Kundry reveals to him the fact that it was Klingsor who wounded Amfortas and with the sacred spear. Then

she calls for help, and Klingsor appears bearing the spear and accompanied by his band of sirens. He hurls the lance at Parsifal, but it remains floating in the air suspended over the young man's head. Parsifal grasps,it, saying:

With this good symbol I ward off thy magic As the wound it shall close, In wreck and in ruin

Perish this treacherous pride! He swings the spear about, making the sign of the cross, whereupon the castle falls in ruin. The flower girls "wither," as Wagner puts it, and Kundry sinks to the earth. Standing on the ruined wall, Patsifal turns and addresses Kundry: "Knowest well

O Kundry, where thou canst find me again." He disappears and the act ends.

The third act shows us the edge of forest on a spring morning. A hut, the habitation of the now aged Gurnemanz, stands at one side. The old knight is drawn out by the sound of moaning, and going to a thicket discovers Kundry lying there clad in the garb of a penitent, but cold and stiff. He revives her and she at once sets about doing such work as she can find, muttering: "Service, service!" She is no longer wild, but seems wholly changed. Presently Parsifal, clad in black armor and with the visor of his helmet closed, arrives upon the scene. At first he will not speak and Gurnemanz is vexed, but in a moment the young man plants the sacred spear which he is carrying in the earth, removes his helmet and kneels before the lance in

Gurnemanz is deeply moved when he see who it is, and his heart is touched with a new hope for Amfortas. Parsiful narrates his adventures, telling how he has wandered far and wide and fought in many battles, but has never wielded the sacred spear. Now he believes that he has been sent to restore Amjortas. Gurnemanz tells him how the King has refused more to unveil the Grail, yet hopes for death as his release. Parsifal is filled with anguish and nearly faints.

He is led to the spring near by and Kundry laves his feet. Gurnemanz, at Parsifal's request, baptizes him. Kundry produces vial, from which she anoints Parsifal's feet, and again at his request Gurnemanz from the same vial anoints his head. Gurnemans tells Parsiful that he is the pure fool destined to redeem the King, and Parsifal, scooping some water from the spring, sprinkles Kundry's head, saying:

"My first high function thus be done.

Be thou baptized,
And trust in the Redeemer."

And then this laughter-cursed woman weeps bitterly. Persiful asks Gurnemanz what day it is, and learns that it is Good Friday. It is at this point that the Good Friday music, so familiar in concert rooms, reaches its climax. Parsiful kisses Kundry on the brow and tells her that her tears are blessed. Parsiful is then arrayed in a mantle of a Knight of the Grail and the three start for Monsalvat. Again there is a gradual change of scene, and the great hall of the Grail is once more revealed A body of knights bring in the body of Titurel in a coffin. Amfortas is borne forward in his litter and the Grail in its shrine. The knights proclaim that Titurel has gone to his rest, and that Amfortas will this day perform his office as Grail Warder for the last time.

Amfortas prays before the coffin of his father. He bewails his sin and begs Titurel to intercede for him with Christ. The knights press round him and cry: "Unveil the Grail!" Amfortas, like Tristan in the last act of "Tristan und Isolde," becomes frenzied, and shows the open wound. He begs the knights to plunge their swords into it and set him free in death. All shrink back from him, while Parsifal, accompanied by Gurnemanz and Kundry, comes quietly forward. Parsifal stretches out the spear and touches the wound, saying:

One weapon only serves: The wound shall close To the spear that brought his woes. Amfortas seems to fill with rapture and totters, while Gurnemanz supports him. Parsiful continues:

Be whole, forgiven and absolved:

O blessing on thy sorrows. That mercy's marvelled power And wisdom's purest dower The timid fool have brought The sacred spear

All gaze upon the spear with rapture Parsijal continues in ecstasy: Oh mighty marvel's highest store: That I thy grievous wound could close. From which the sacred blood outflows,

And yearning seeks the fountain glowing. There in the Grail for ever, ever flowing! No longer hid the wondrous sign: Unvell the Grail! Open the shrine! The shrine is opened and Parsifal takes from it the Grail, before which he sinks in

prayer. Kundry sinks expiring, while from the dome are heard voices, barely audible, "O heavenly mercy's marvel, redemption to the

This is the story of Richard Wagner's Parsifal," of which something shall be said in future comments in this place. At present the only purpose is to put before the reader a succinct outline of the strange drama which is about to be enacted and sung for the first time outside of Beyreuth. No reader who desires to listen intelligently to the coming performances should content himself with this outline. He should possess himself of the text of Wagner and read it carefully and often.

It is an absolute requirement of intelligent attendance at the performance of any Wagner drama that the auditor should know precisely what is being said and done on the stage. Wagner's music is no mystery, nor is it any miracle. It is made on sane principles and is perfectly comprehensible to any person who reads it in the light of the text. About the music something will be said here next week. Subsequently the literary sources of the drama will be considered, and after that it may seem advisable to discuss critically this last work of a master mind. W. J. HENDERSON

11TH ARMY CORPS BANQUET. To Be Held Next Tuesday Evening-Some

of Those Who Will Be Present. The annual banquet of the Eleventh Army Corps Association will be held at the Café Martin next Tuesday evening. Gen. C. H. Grosvenor will deliver a eulogy upon Gen. Orlando Smith, one of the Corps Commanders, who recently died.

Among the members of the Association expected to be present at the banquet are: Carl Schurz, M. T. McMahon, A. C. Hamlin, president of the association; Gen. Hamlin. president of the association; Gen.
J. T. Lockman, Ralph E. Prime, Horatio
C. King, James Grant Wilson, L. P. di
Cesnola, Stewart L. Woodford, George
W. Wingate. Among the invited guests
are: Consul-General Branchi, Alexander
T. Mason, Dr. E. L. Keyes, Jr., Samuel
Riker, Jr., Chevalier Mantius, Dr. Carlo

avini.
These dinners take the character of a social gathering of war veterancs and their frends, and a yearly reunion of the sur-viving soldiers of the Eleventh Corps of

the Army of the Potomac.

President Roosevelt and Secretary of War Elihu Root, both honorary members of the Association, have written letters of

THE GIFT TO LIPTON.

Description of the Elaborate Silver Service Made by Tiffany.

Tiffany & Co. made public yesterday the description of the testimonial silver service to be presented to Sir Thomas Lipton on Dec. 18, at a dinner at the Carlton Hotel. London, by Ambassador Choate, on behalf of the American people.

The service consists principally of a handsome oval centrepiece, from which handsome oval centrepiece, from which rises a group composed of an American bison and an Indian. The base is ornamented with ivy leaves, emblematic of friendship, and with cotton blossoms and Indian corn, typical American products, and with the rose of Eng and, the thistle of Scotland, and the shamrock of Ireland. In a large medallion on the base are the entwined initials T. J. L., supported by the American eagle and draped with the American and English flags. Around the base is the inscription:

From the people of the United States of

base is the inscription:

From the people of the United States of America to Sir Thomas J. Lipton, Bart. K. C. V. O. who by his good-tempered sportsmanship, his generosity to families of our soldiers and his hospitality to Americans at home and abroad has done much toward promoting Anglo-American friendship.

The general includes two imposing Can-The service includes two imposing candelabra, four compotiers, and twelve plates all ornamented in keeping with the centre-piece. The service is fitted in two handsome

NOTES OF MUSIC EVENTS.

The Oratorio Society will give its customary winter performances of Handel's "Messiah" on Tuesday afternoon, Dec. 29, and Thursday evening, Dec. 31. The solo singers will be Lillian Blauveit, May Walters, George Hamlin and David Bispham.

Jacques Thibaud's second violin recital will be the 26th, at 3 o'clock. Miss Augusta Cottlow, planist, who has just returned from a six weeks' tour on the Pacific Coast, will play the Grieg Sonate, No. 3, in C minor, with Thibaud.

When David Bispham gives his second public song recital for this season in Mendelssohn Hall on Wednesday afternoon, Jan. 6, his programme will be made up almost without exception from the songs of the late Hugo Wolf. Miss Maud Powell is to introduce a new concerto

by Arensky for violin and orchestra when she plays here next month. With this work she has won many brilliant successes of late at her orchestral appearances abroad. She is to make her reappearance with the Philharmonic Orchestra in Carnegic Hall on Jan. 8 and 9.

Jeanne Clerihen, soprano, will give a song recital at Mendelssohn Hall on Thursday evening and susan Metcalfe will give one in the same place on

The programme of Frank Damrosch's second concert for young people, which takes place on Saturday afternoon next at Carnegie Hall, consists of selections from Gluck's "Orpheus," an air from Haydn's "Creation," the same master's "Surprise Symphony" and three numbers from

"he programme for the coming week at the Opera s: Monday night, "Cavalleria Rusticana" and 'Pagliacci," with the same casts as on Wednesday last; Wednesday, "Rigoletto," with the cast heard on the first night of the season; Friday, "Lohen-grin," with Marion Weed as Elsa, Edith Walker as Oriend and Measts, Kraus, Van Rooy, Blass and Muchimann; Saturday atternoon, "Aida," with Mmos, Gadski and Homer, Messrs, Caruso, Campanari and Plancon; Saturday night, "Tosca," with Mme. Ternina and Messrs. Dippel and Scottl. At the concert this evening, the Misses Fremstead and Delsarte and Messrs. Plancon and Rossi will sing, and Jacques Thibaud, the French violinist, will appear. Mr. Mottl will conduct.

Walter Damrosch's New York Symphony Orchestra will play a Tschaikowsky programme at Carnegie Hall at 3 o'clock this afternoon. Adele Aus der Ohe, planist, and David Mannes. riolinist, will be the solo artists.

will be sung next Thursday evening at Carnegie will be sung next Thursday veening at Carliegie Hall by the choir of the Musical Art Society, under the direction of Frank Damrosch, and all but four will then be heard for the first time in this city. In addition to the familiar "Sulle Nacht, Heilige Nacht," there will be three other Christmas songs of early German origin, one, Eccord's "Oh Freude ueber Freude," the other two "Welhnachtsgesang" (1452). and "Welhnachtslied" (1430), being edited by Riedel of Leipsic. A Palestrina "Ave Maria," in the form of a motet will begin the concert and Sweelinck's brilliantly written "Gaudete Onines," with its effective spreading of the volce parts, will be another novelty. Thomas Tomkin's English ballad of the seventeenth century "Fusca, in Thy Starry Eyes." completes the antique choral list. Dmitri Bort niansky, whose "Cherubim Song," performed in March, 1 Musical Art Society for its rare harmonic richness, will be represented by a setting of Psaim xxxix.

Pictures depicting every act, scene and character from the original production of Parsifal in Bay-reuth will be shown in the lectures announced by Mr. Frohman to be given by Mrs. Helen Rhodes at the New Lyoeum Theatre on the afternoons of Thursday and Friday, Dec. 17 and 18 The popular manifestation of interest in Wag-

ner's "Parsifal" is extraordinary in more respect than one. The people are not only eager to see and hear the drama, but also to prepare themselves for the representations by study. The music shops have had difficulty in keeping up with the demand for the plano scores, reprints of the libretto have gone like hot cakes. Mr. Damrosch's explanatory readings at the New Lyceum Theatre have been heard b large audiences and the activities of other lect-urers grow apace. Mr. Krebbiel spoke to an overflowing audience at Troy last Tuesday, and besides his public lecture at Mendelssohn Hall oesides his public lecture at Mendelssohn Hall next Tuesday afternoon he will deliver two ad-dresses on the subject before more or less private gatherings. Mendelssohn Hall will contain a not-able audience to hear the analytical and critical monie Club will have a private hearing this evening.

An unquestionable novelty will be heard at Carlegie Hall to-morrow night, Tuesday night and Vednesday matinec, when Ted Marks will present nder his management for the first time in America orchestra of twenty young lady harpists and two planists, who will perform grand opera without

For the closing concert of Mme. Meiba's suc ressful tour, which is announced for next Friday evening, at Carnegie Hall, Mr. Ellis will offer the Philadelphia Orchestra of eighty musicians ritz Scheel, conductor, in several interesting ngagement, which began Oct. 14, and included incipal cities from Boston to Kansas City, ouses and most enthusiastic audiences. Mile Ada Sassoll, a talented young harpist, who has been very well received throughout the tour, also in Australia and in England, where she has often played with Mme. Melba, is to be heard in solo numbers, also accompanying several of Mme. Melba's songs; Ellison Van Hoose will sing avorite barytone of the Maurice Grau Opera Company, will render an aria by Blzet, and Mme. Melba will sing the mad scene from Ambrose Thomas's "Hamlet," the waitz song from "Romeo and Juliet." several French and English songs and. by general request, "Ardor gl'incensi" from "Lucla." Miss Llewella Lavies, pianist, and C. K. North flutist, ar c the other members of the organization

Suzaun e Adams has just finished a concert tour it the head of her own company and will devote er time for the balance of the season to singing in oratorio, miscellaneous concerts and song re-citals. The tour with her company commenced o Oct. 5, during which time she has sung in many of the principal cities in the middle West and the South In the near future Miss Adams will sing in Phila delphia, Baltimore, Brooklyn, Montreal, Milwaukee Minneapolis, Chattanooga and St. Louis.

Pablo Casals, the Spanish 'cellist, is to come to this country next month, making his debut in New York on Jan. 12 with the Franko Symphony years ago with Mme. Nevada. He is now 26 years old, but has already gained a wide reputation.

Alfred Reisenauer, the planist, who occupies a high position in the affections of European music lovers, is to open his first tour here on Jan. 29, when he is to be the soloist with the New York Philde Orchestra, which on this occasion will be conducted by Victor Herbert.

Mme. Schumann-Heink has just been singing in Paris with the Colonne Orchestra. She is travel-ling through France, and after the Christmas holidays is to sing in St. Petersburg, after which she will come to this country, opening her tour in Boston on Jan. 26, when she gives her first song recital in that city

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> THE BOOKMAN, Editorial Rooms. Fifth Avenue, New York. April 10th.

My Dear Mr. Fischer:

I have read with care the two volumes of your Private Lives of William II, and His Consort, and have derived from the reading a great deal of information and pleasure. Of course, I know nothing as to the authenticity of the entire narrative; but, assuming it to be above question. I would say that no book at the kind has so interested me since the publication of the Memoirs of Madame de Remusat. The present Kalser is such an enigma to the world at large as to give especial value to anything which can throw light upon his personality.

I have seen in the press the statement that objection has been made to this book upon the ground of the alleged impropriety of certain portions of it; but after having read it through I cannot understand how such an objection could be sustained. Here and there certain passages might perhaps be modified; but if so, it would be done as a matter of taste, and not at all as a matter of morality can be raised in connection with anything that you have written down. The book in fact, is simply a minutely detailed, intimate and curlous delines to not see that the question of morality can be raised in content of the life and immediate environment of one of the most interesting figures in contemporary history.

HARRY THURSTON PECK.

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SEEKS HER SON, LONG LOST. William J. Martin Has Been Missing Since

March, His Mother Says. A woman, who said she was Mrs. Johanna Martin of 548 Broome street, came into THE Sun office vesterday afternoon and asked for help in finding her son, who has been missing since the first of last March.

"His name is William Joseph Martin," she said, "and he is 31 years old. He was regular and sober, and I never had a difference with him. He was not employed when he went away, but he came home regularly

Mrs. Martin said that her son was 6 feet tall, had blue eyes and dark brown hair. He had a scar around his neck, under his chin.



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